

## The Stage and its People



Ada Mae Weeks and Andreu Tombes, of "The O'Brien Girl," in their hide 'n' seek dance



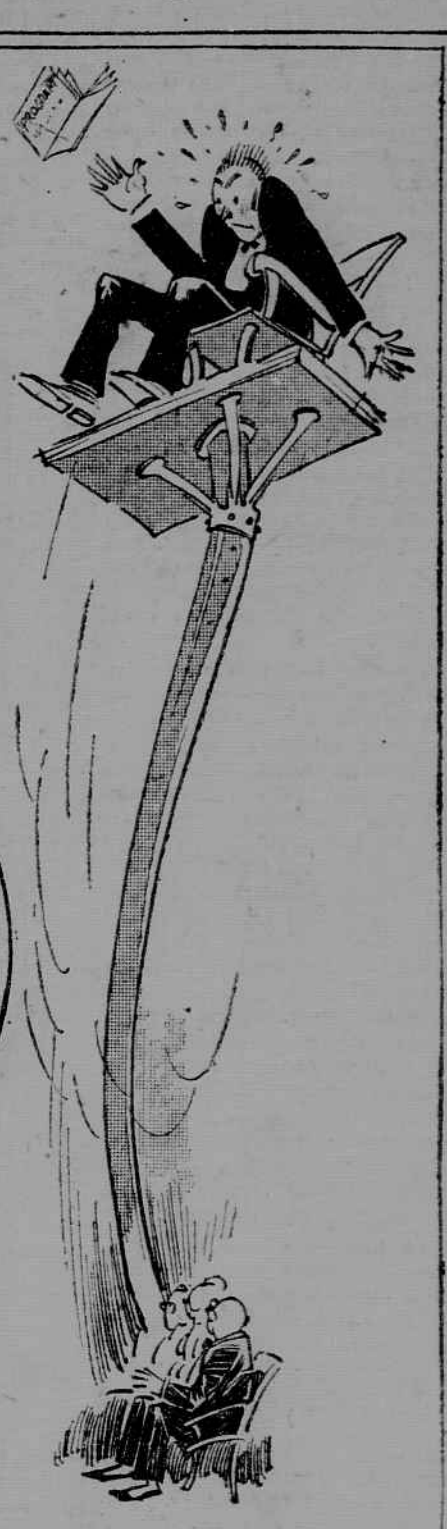
Sketches of three fine characters in "Blossom Time." They appear A. W. O. L. from a Dickens novel, hey?



The above cartoon is an effort to describe the type of show which, as Ring Lardner would say, we have nicknamed "The Teaser"—in short, any offering carrying a flask on the hip



This week's smile belongs to Elizabeth Hines, the O'Brien Girl, who is, we vote, the most popular stenographer in Broadway's play-acting bazars



One critic thinks Hassard Short's mania for elevators in "The Music Box Revue" should be stopped before he springs something like this on the folks out front

## The Theaters

By Percy Hamond

"HAPPY endings," it seems, are not compatible with the best art of the drama; and so to-day's frivolous faultfindings will begin about Mr. E. Temple Thurston's version of "The Wandering Jew," which Mr. Belasco and Mr. Erlanger have produced at the Knickerbocker Theater with a beauty and a dignity almost ecclesiastic.

The objections promised above are abstract, personal and of no consequence. They are based simply upon a single individual's fretfulness over the disturbance, by one of these "happy endings" of a legend which has moved our ancestors since the first martyr missionaries told them the Saga of Judea.

Such hours as this correspondent has given to contemplation of that epic myth of the Passion have seen Ahasuerus still traveling the ages, mystic, agonized and, with the epitomized patience of his race, awaiting with few outliers the long deferred millennium.

The curse of the other Jew, the Nazarene, as the angry scoffer spat upon his brow hard by Calvary, "Tarry thou till I come!" was regarded by this reporter as permanent, in view of prevalent conditions. Doomed, he thought, was the pilgrim to an eternal commuting between the centuries, to a forlorn and hopeless itinerary possessing no destination. He pictured the blasphemer tramping desolate and discouraged among the wars, the plagues, the strikes, the scandals and the dramas of the day, and he said to himself "The Jew still wanders."

In Mr. Thurston's allegory, however, the greatest of the transients reaches at the finish an angle of repose. For centuries the Wandering Jew leads a man's eventful life, fearing no death; and he is as successful with ladies as he is in commerce and the duello. "No woman resists him." He is seen (in the picturesque person and voice of Mr. Tyrone Power) first just after he has insulted Jesus Christ, en route to the scaffold. Desperate, after the imprecation which follows, he tries to kill himself, but his dagger breaks in no fewer than three places. "It has begun!" he cries. Thereafter he is presented by Mr. Thurston and Mr. Power in these phases:

As an amorous, unknown and triumphant joustier in the tournaments of the First Crusade, outside the walls of Antioch, and enticing to his tent, though with ill success, the lovely Joanne de Beaudricourt.

In Palermo, in Sicily of the thirteenth century, a rich merchant of stalwart middle age, but losing his beloved wife to a nearby convent.

In Seville, at the time of the Inquisition, as a pious and lugubrious healer of diseases, comforting a reformed wanton and betrayed by a symbolic Judas for several pieces of silver to the enemies of the heretics.

Here it is that Mr. Thurston applies the happy ending to the tragedy with a holy ingenuity. There occurs at the conclusion a symbolic confession of Judas, Mary of Magdala, the Wandering Jew, Pilate and the Saviour; and the fable ceases with the hero, emblematic of Christ himself, burning contentedly above the sacred fagots of the Inquisition. Why Mr. Thurston should have chosen that peevish period as a time to indicate the returning of Christ and the release of the Wandering Jew from his arduous exploits and amours I do not know.

The play is majestic, reverent and admirably pictorial; and in the performance of Mr. Power as the accursed, in that of Miss Miriam Lewes as the noble lady who is lured at midnight to his tent, and in that of Miss Belle Bennett as the virtuous prostitute it is effectively performed. It needs, I suspect, for great success on these shores what Mr. Cohan would call a little "gravy." A chariot race, as in "Ben-Hur," for instance, or a scene in the Magdalen's uptown apartment, with the inmates playing "strip poker," as in "The Demi-Virgin." At any rate, the production by Mr. Belasco and Mr. Erlanger of so serious, if not solemn, a drama in so perfect, so reverent and so costly a fashion will cause you to

MR. COHAN'S "The O'Brien Girl" seems to be the goriest of the ducking grounds upon which the fierce contending factions of the theater wage the dire discord of their civil war. Several casts have performed "The O'Brien Girl" in the course of its sanguinary career, and the Equity and the Fidelity both, I believe, claim the honors of the combat. Just now at the Liberty Theater it is proceeding gayly enough, upon the surface, at least, with a hybrid troupe of players born of both species of actor. But the chorus, which is quite the niftiest thing in the way of choruses hereabouts, is loyally and exclusively non-union, open shop, reactionary, Cohan, conservative, Bourbon and "Fido."

During the turmoil of the Boston engagement of "The O'Brien Girl," when the radical coryphees were milling around with threats to walk out on J. J. Rosenthal, Mr. Cohan's manager, that astute executive evoked a plan of defense. He undertook a search of the musical and dancing academies of Boston, the conservatories of elocution, eurythmics, Delsarte and the drama with which the city and its suburbs abound. Mr. Rosenthal discovered therein the sprightly choir which decorates, animates and renders melodious Mr. Cohan's, as it is called, swan song. The girls are young, pretty, airy upon their feet, full of the true artists' joy in their labors, and they display more than the usual personal charm. It is the patriate of all the "ensembles." Judging from their appearance, there isn't one of the lot, as Mr. Ashton Stevens used to say, that didn't have a mother. Of course, to paraphrase the famous cynicism of Julian Mitchell, the stage manager, it has been two days since I saw them.

To this student of the drama the choruses of Mr. Cohan's entertainments are among the most essential ingredients of them. Hence the hit of "The O'Brien Girl." The rest is about Alice O'Brien, an impecunious but charming caligrapher. Aspiring to a good time among the swells in the Adirondacks, the young woman invests the last penny of an \$800 legacy in fine feathers, and she becomes a guest-at a fashionable mountain outing place. There she meets her employer, who has a jealous wife, affording comedy thereby. She marries her son, who, of course, is one of those musical comedy bounders, greatly to the delight of all. The play reminds you of "Irene," in case you remember "Irene." Its contents include a clinging song, entitled "Learn to Smile," the helpful philosophy of which impels the newspapers to print editorials in approbation of it. Miss Elizabeth Hines, who is young and fair, is the prima donna; the successful comedians are Robinson Newbold, Andrew Tombes and Miss Ada Mae Weeks, a dancer.

## The New Plays

By Beauvais Fox

"THE STRAW," which George Tyler will produce at the Greenwich Village Theater to-morrow night, has nothing to do with the village idiot, the camel's back, bricks, ice cream sodas, the blowing wind, nor even mint juleps. In this play Eugene O'Neill has taken for his theme that straw of hope which has power to arouse and uplift despairing men and women. The message of the play is one of cheer and comfort though it is delivered through a somewhat sombre medium, albeit a forcefully dramatic one.

Billie Burke will give her first metropolitan performance of "The Intimate Strangers" at Henry Miller's Theater to-morrow night, under the direction of Messrs. Erlanger, Dillingham and Ziegfeld. Booth Tarkington has given her an entertaining play written in whimsical vein, fitting her with a role precisely suited to her charming personality. The scenes of "The Intimate Strangers" are laid somewhere upstate and the characters are of the sort Mr. Tarkington knows best. The story is of a chance meeting of two strangers—a man and a woman—at a lonely railway station and what comes of it. In the cast with Miss Burke are Alfred Lunt and Glenn Hunter, both of whom were prominent in "Clarence," a previous Tarkington success.

Horace Fish and Helen Freeman have adapted "The Great Way" from Mr. Fish's novel of the same title. It will open at the Park Theater to-morrow evening. The story is of a Magdalene, a woman of the "Trudge Market" in

Barcelona. Miss Freeman will represent the central figure.

It will not be libelous to call Ed Wynn a fool, in theatrical columns, at least, after to-morrow night. He will have the title rôle in "The Perfect Fool," which A. L. Erlanger will present at the George M. Cohan Theater. Besides enacting the title, Wynn has contributed the lyrics and music.

After seven years' absence from the stage, Bessie Barriscale, who has been busily engaged with the silent drama, will become vocal again to-morrow evening at the Bijou Theater, where she will appear in "The Skirt," by Howard Hickman. Miss Barriscale has not been seen in the spoken drama since "The Bird of Paradise." "The Skirt," which will be presented under the direction of Richard G. Herndon, is called a whimsical farce, and in it Miss Barriscale is given an opportunity to parade in masculine attire and to wear the chaps and flash the six-shooter of the plains.

For the second week of their Shakespearean season at the Century Theater E. H. Sothern and Julia Marlowe will offer "Hamlet." There will be only one matinee, that on Saturday afternoon, which will start at 2 o'clock. Evening performances will start promptly at 8. Mr. Sothern will have the rôle of Hamlet and Miss Marlowe that of Ophelia.

The East-West Players, an organization interested in the one-act play, will present a program of four to-morrow night at the Princess Theater. "Autumn Fires," a comedy from the Danish of Gustav Wied, English text by Benjamin F. Glazer; "Sweet and Twenty," a comedy by Floyd Dell; "The Eternal Judith," a drama from the Rumanian

(Continued on page four)

## On Paris Boards

By Wilbur Forrest

PARIS, October 25.

FROM the activities of Sarah Bernhardt, the indefatigable Divine, it might not be surprising to hear that she is planning another "farewell tour" of the United States. There is nothing definite about such a project, but the world has neither forgotten that Divine Sarah is seventy-six years old nor heard that she has yet failed to set the pace for all her confreres and consorts of the French stage. On the contrary, with the Paris autumn theater season already under way, hesitate a moment and regard France's premier actress of seventy-six autumns.

She is now hard at work in rehearsals of Maurice Rostand's "La Gloire," in which she soon will be playing the title rôle. Madame is enthusiastic about this piece, which pictures the England of 1820, and her hand will make it a Bernhardt success. In addition to that, she contemplates reviving her famous "L'Aiglon" and Corneille's "Rodogune," playing Cleopatra in the latter. With this program at the Theater Sarah Bernhardt as a sort of preliminary, Paris now has the definite assurance that Sacha Guitry's "Adam and Eve" will follow, with the Divine One in the rôle of Eve.

When Sarah Bernhardt lost a limb in an operation a number of years ago there were many predictions that she would retire from the stage. Her retirement during the last summer to her country home revived the rumor that the stage and Sarah were separated forever. One report had her dying. This she denied vigorously. Paris has now learned that the energetic Divine occupied her spare moments during the summer with a novel, "Joli Soir," now in the hands of the publisher. And as further indication that she is not retiring, she is now writing "Conseils aux Jeunes Comédiens," a textbook for future generations of young actors and actresses.

Paris theatergoers are finding the autumn program as diversified as European politics. The Grand Guignol is doing its part with the "Horrible Experience," which is even more chilling than the nippy fall weather. French audiences like it. Charrier, famous physician and scientist, gets the opportunity to test his invention for the restoration of life on the body of his beautiful daughter, killed while motoring with her fiancé, Jean Demare. The body, clothed only in a thin, white garment, is carried by the father into the operating room while Demare follows, unnerved and hysterical. An electrical apparatus is applied to the girl's heart. Both men, shaken with grief, watch results. A terrific storm outside adds to the tense scene in which there is real acting. The girl's white arm is seen to move slowly upward. The father bends nearer and the fingers clutch his throat. Before Demare can turn off the electric current the father has been strangled to death by the hand of his daughter.

But the Grand Guignol gives value received for the price of admission. A one-act play as a sort of curtain-riser for "L'Horrible Experience" finds Mlle. Gonzales as Catherine Goulde, the peasant servant of Horloger, a rather brutal and semi-recluse master. She dreams that she has murdered him, and his absence from the house for several days without explanation so preys on the mind of Catherine that she notifies the village authorities and confesses the crime of the dream. Horloger returns, to find the authorities in the house questioning the servant. The former depart with the mystery cleared, but Horloger does some things seldom done just now in France. He thrusts the servant out into the snowy night, despite her appeals and entreaties. An ordinary servant would go next door and get another job, but Catherine doesn't. She returns from the storm and snow and takes a meat chopper off the kitchen wall, where it has been conveniently hanging throughout the play. Then Catherine makes her dream come true. It pleases the audiences of the Grand Guignol and prepares them for the "horrible experience" to come. There is some excellent acting in this theater nightly, but it is chilly; but Paris has no aversion to being chilly—in autumn.

## At the Hippodrome

Many changes in the skating specialties in the ice ballet, "The Red Shoes," will inaugurate the tenth week of "Get Together" at the Hippodrome. Charlotte, Howard Nicholson and Paul Kreckow, Katie Schmidt and Steele Winslow will be seen in specialties. Fokine and Fokina continue in "The Thunder Bird," their own ballet conception. The bill also includes Bert Levy, Ferry Conway and the Three Bobs, together with their trained crew. Jocko. There is also a motion picture comedy featuring Clyde Cook in "The Toreador."